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WHEN I WATCH THE CHILDREN PLAY.

BY SIDNEY HILLIER.

When the single star of evening shines in the dusky sky,
And the twilight's tender voices in softened murmurs die,
When in the West there faintly gleams a narrow streak of red,
And to their homes within the woods the robins all have fled,
Then, though my busy fancy through the scenes of life may roam,
A subtle influence recalls my straying thoughts to home;
And as I sit in silence while the daylight dies away,
I lose all sense of trouble when I watch the children play.

When o'er the earth the dreamy shade of peaceful evening falls,
And to her mate within the trees the bluebird sweetly calls,
'Tis a signal for the children then to gather on the green,
Where joyous sport and merry games lend a charm unto the scene;
'Puss in the corner,' 'blind man's buff,' they play with joy intense,
'While in "hide and seek" they dodge behind the worn out garden fence;
Though at bedtime mother stops them, I fain would have them stay,
For home seems doubly dear to me when I watch the children play.

This home is but a humble spot, yet love reigns there supreme;
Its lowliness is lighted by contentment's cheerful gleam;
The children's merry voices fill its rooms with music sweet,
And my happiness is tuned to the time of romping feet.
The gorgeousness of riches many sordid men may crave,
And some poor fools may live content in being fashion's slave;
Instead of these give me the peace of love's undying ray,
That in my heart I always see when I watch the children play.

A MYSTERY.

ADAPTED FROM FRENCH AND GERMAN SKETCHES.
BY D. W. M.

ABOUT ten years ago my legal practice obliged me to go several times from Rouen to Pont. The stage coach in which I traveled stopped on the way at the town of Pont to let the passengers get refreshments in the principal public house. Every time I appeared I noticed in the corner of the room, before a glass of absinthe, a thickset, bearded old man, who was rather carelessly dressed, smoked his pipe, stared into his glass, and always seemed to be lost in deep reflection. The landlord, whom I finally pumped respecting this immovable guest, said:

"That is Monsieur Arnaud, who in 1870, in the year of the crime, was the judge of Pont."

The horn of the stage coach called me away before I could inquire about the particulars of this crime, which was designated simply as "the crime."

On the following trip an accident to the stage coach necessitated a delay of several hours in Pont. I was the only passenger, and found myself alone in the common room with the old drinker, who sat before his half empty glass and smoked. I therefore seated myself at the next table, ordered a refreshment, took up a newspaper and began to examine the man more closely.

He soon perceived that I occupied myself with him. His thick head rose slowly, his eyes fixed themselves on me, his lips moved as if he wished to speak, and he began to cough. Then he seized his glass with a trembling hand, rose with difficulty and seated himself at my table. I put down my paper and greeted him with a few words, which he seemed not to hear.

His proximity caused me a certain uneasiness, and I again took up my paper, when he suddenly stretched his large bony hand toward me and laid it on my arm, saying:

"So you don't know the story of the crime?"

Startled, I shook my head, and he continued immediately:

"Then I will tell it to you," and without releasing my arm, which he pressed violently from time to time, he began to speak slowly, in broken sentences:

"It was in 1870—twenty years ago—I was the judge of Pont. One morning Weylau, the forester, called me to him and said: 'Do you know about it, Monsieur Arnaud? Lieutenant Mathurin is murdered! His body lies on the highway—on the road to Lien. Come!'"

"So I went with Weylau. A crowd of people stood on the road. Lieutenant Mathurin was quite stiff and white—white as snow! He had seven knife stabs—here and here and here."

He pointed out the spots on his breast. His forehead was covered with perspiration; at times the words seemed to stick in his throat, and he seemed to force them out. He was silent a few minutes, and then continued:

"The schoolmaster asked me: 'Who can have done it?' But I didn't know, of course. A murder had never been committed in the region. Nothing had been stolen from the lieutenant. That must be an act of revenge," said Weylau. "But every body liked him, poor fellow! Gendarmes were sent for. The most rigorous investigation was made—

all in vain! And no one will ever discover anything, that I tell you! No, the murderer of Lieutenant Mathurin will never be discovered!"

His voice grew softer and softer, and finally was lost in low sobs. He left his large hand on my arm a moment longer, then the fingers loosened themselves and he heaved two or three sighs. At last he raised his glass to his lips, drank several swallows, rose and returned to his corner.

When the landlord entered I asked him: "Tell me, please, exactly, who is this strange man who has just told me the story of Lieutenant Mathurin?"

The worthy man smiled and replied:

head, tottering a little. He kept the extinguished pipe in his mouth. He did not speak a word. But the further he went the more difficult walking seemed to become for him. Finally he advanced only with the greatest effort. At a turn in the road he stopped, drew a long breath, and said with an almost automatic movement of the right arm:

"It was here! The corpse lay there, at the foot of that fir tree. The damp ground was crimson with blood, and one could follow the murderer's tracks. After the murder he went along a small path which cuts through the field, toward the pond. Then he turned around and went toward Pont. At the entrance of the town the tracks were lost." Here Arnaud made a short pause—"ten steps

figure also in the social circles of Pont. The Widow Berrin and my wife were very intimate, and my Louise often met Mathurin at her friends' social gatherings. I did not like this Mathurin, who had a peculiarly insinuating manner toward women. He spoke so softly, and his eyes were so expressive, that I did not like it when he conversed with my wife, or simply stared at her. But I had no right to be jealous of my wife, for her conduct was always exemplary in every respect.

"One evening, when she returned home from Mme. Berrin's, I asked my Louise what persons she had met there. She named two or three, but not Mathurin, and I was really glad to think that he had not been one of the guests. The next day I

looking with her large, stary eyes straight into mine. 'But do be good enough to banish your foolish jealousy; it offends me. My heart felt heavy. For that reason I should like to go to the Mellots. Among people that will perhaps pass over. But are you not too busy? I don't wish you to put off your work for my sake. You might follow me later—say in two or three hours, about midnight; that's never too late there.'

"I drew her gently to me. 'How good you are, and how I love you!' I whispered, and felt suddenly so happy. 'Forgive me!'"

"It was a little before midnight when I reached the Mellots. As I ascended the stairs all at once I espied my wife hastening up ahead of me. Between us lay a whole story, but I recognized her on the spot. She stopped at the landing place, and while she bent over the banisters she caught sight of me and rushed up the stairs.

"What did that mean? Three hours before she had left the house. Where had she spent these three hours? I felt all my blood rush to my head, and my hands grew cold. Terrible thoughts revolved in my mind, and I entered the salon like one crushed. I sought her with my eyes; she was not to be seen, not in the salons, not in the dining room, nowhere. At least ten minutes passed. Then she appeared finally out of the boudoir door. We stood facing each other. She looked at me with piercing, searching eyes, as if she wished to fathom my thoughts in a moment.

"What does that mean? You just came here?" I said, with trembling lips.

"Without a moment's hesitation she replied calmly:

"Think of my misfortune! The driver of my carriage was drunk and ran over somebody. I sprang out and really don't know what saved me from hurting myself seriously. I was near fainting, and happening to be close to Olga Berrin's, I went there to recover myself. Now, don't excite yourself, and tell me one about it, else they will come at once with their questions, and that is tiresome. Now I must go and greet the family."

"With this she hastened past me into the adjoining salon.

"It seemed to me as if I would go mad. Not a clear thought remained in my brain, everything whirled in confusion—the carriage, the drunken driver, Olga Berrin, and perhaps all that hadn't happened at all, perhaps she had invented it in the ten minutes she spent in the boudoir of the mistress of the house!

"With swimming head I slipped out unobserved into the night and wandered about mechanically, finally I found myself on this highway, on this spot, and heard the sound of a horse's hoofs behind me. Turning quickly, I distinguished in the moonlight the dark form of a rider coming toward me. The next moment I recognized the man it was Lieutenant Mathurin!

"A blind passion seized me. I sprang in front of the horse and grasped the bridle with a firm hand. What happened then, God knows —!"

Arnaud cut himself short and stared at me wildly.

"Ah, my God, what have I told you!" he burst out desperately. "Don't betray me! Don't betray me!"

With these words he started back, turned suddenly, and fled toward the town with the nimbleness of a youth.

Three months later I was obliged to go to Pont once more. When I stopped in Pont I noticed that the corner in which old Arnaud drank his absinthe was empty.

"Well," I asked the landlord, "what has become of your former town judge?"

"Ah, poor man!" he replied; "that's a sad affair! He is now quite mad; he finally convinced himself that he was Lieutenant Mathurin's murderer; he accused himself, and they were compelled to put him in a madhouse!"

CHRYSTAL HERNE,

The second daughter of the actor-author, James A. Herne, is at present playing the ingenue role of Jane Caldwell, the pretty and practical music teacher from Bridgehampton, in her father's latest play, "Sag Harbor." Miss Chrystal has inherited much of the beauty as well as the talent of her mother, known on the stage as Katherine Corcoran, who predicts that one day she will make a great emotional actress. At present she shines in a comedy role of the bright, effervescent type, and her hearty manner and spontaneous gaiety enliven several scenes of "Sag Harbor." According to the story, both Ben and Frank Turner fall in love with Martha Reese (Julie Herne), who finally marries the former, although she fancies that she loves the latter. Jane Caldwell, on the other hand, has no doubt about her love for Frank, and when he has been thrown overboard by Martha the pretty music teacher proceeds to console him. In this scene Miss Chrystal is called upon to give an illustration of "how women should propose," and she is said to carry off the situation with a natural esprit and sweetness that makes it most charming as well as amusing.

A NATURAL GROWLER.

"How do you like this weather?"

"Not much; I'm feared it's goin' to rain."

"Well, how's times with you?"

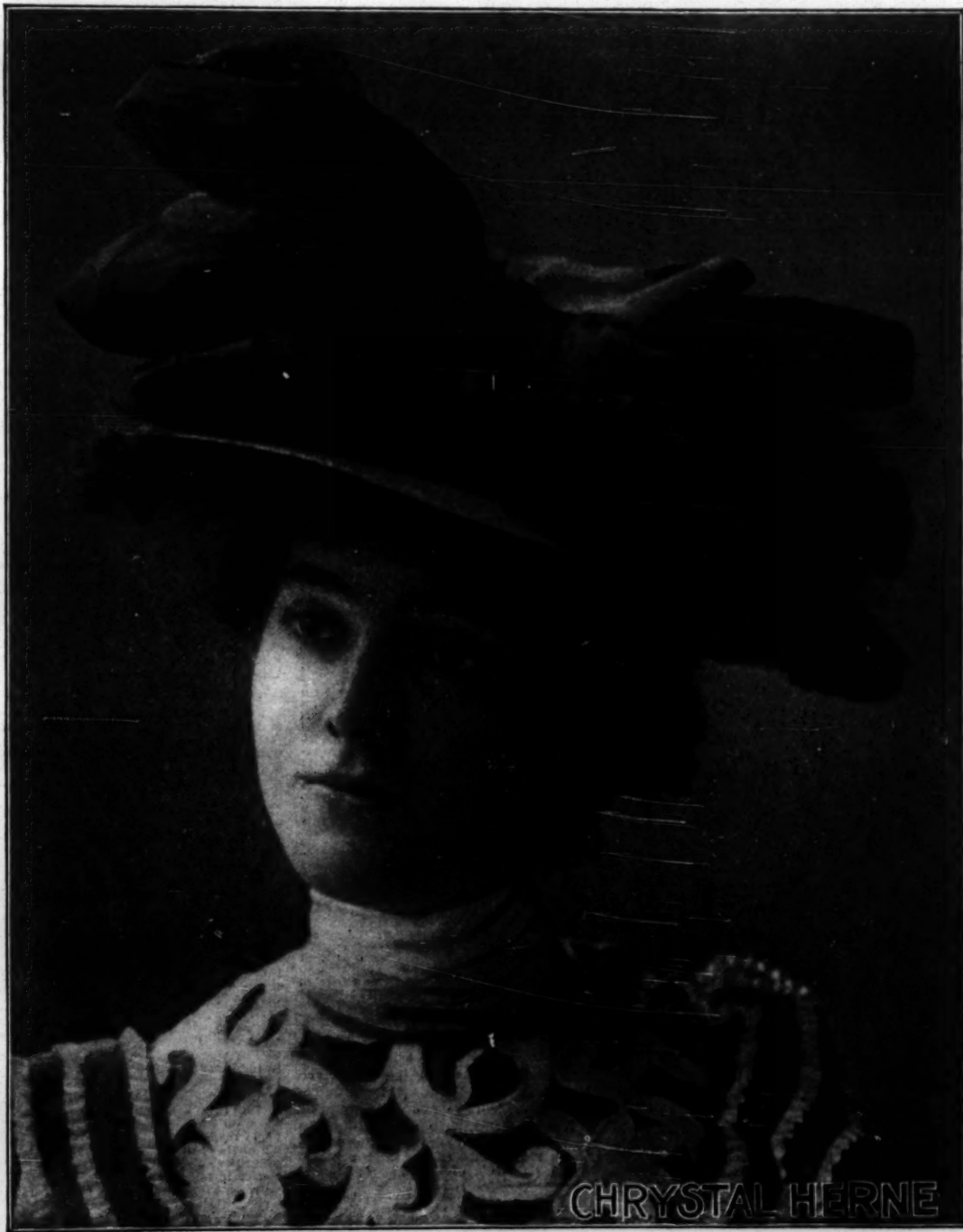
"Sorter so so, but they won't last."

"Folks all well?"

"Yes, but the measles is in the neighborhood."

"Well, you ought to be thankful you're a-livin' in."

"I reckon so, but we've all got to die."—Atlantic Constitution.



"Ah, he told it to you! Well, he tells it to everybody. That runs in his head, and he can think of nothing else."

"But why does he remember so exactly a crime which all other people in the town have long forgotten?"

"He was, as I have already told you, the town judge when the crime was committed. He conducted the investigation. At first no one noticed anything; he was only somewhat more excited. When the investigation was ended he resigned as town judge; he said that he was no longer worthy of this position. He was the greatest landed proprietor in these parts. Everybody respected him. But when his wife died, shortly after, he began to drink and at the same time always told about the affair of Lieutenant Mathurin. The people avoided him, and finally he talked only with strangers, to whom he told the story of the crime. He occupied himself with nothing more, and his property is now burdened with mortgages."

As soon as I had finished eating I approached the old tippler and said to him:

"Was the murder committed very far from the town?"

He raised his head, looked at me a moment, stood up and said:

"Come!"

Arnaud walked with heavy steps and bowed

before my house. The knife was no found. The body had not been robbed. Do you understand such a secret? Now nothing will be discovered, that is certain. Only I don't forget!"

When he spoke this sentence the thought suddenly occurred to me how a man whom all his townsmen highly regarded could be so struck by this murder that he became a monomaniac.

I viewed him again. The perspiration trickled down his cheeks, and there was something terribly sad in his pale face. At that moment a suspicion which had already slumbered in me vaguely suddenly took on a distinct form, and involuntarily, without reflection, it cried out:

"Unfortunate man, you killed him yourself!"

Quick as a flash Arnaud turned toward me with wide open eyes. He clinched his fists and stepped up to me, and when I drew back he fell to the ground and rattled:

"Oh, don't inform against me—don't inform against me!"

Wringing his hands, he dragged himself toward me, his face distorted with unspeakable terror. I felt a deep compassion for him.

"Don't be alarmed," I said, "I shall keep your secret—but why did you —?"

"I will trust you," he broke in. "Listen. Lieutenant Mathurin was stationed with his regiment in the neighboring town of Lien, and cut quite a

met the widow in the street and casually learned that the lieutenant had been to her entertainment the previous evening. At the dinner table, unable to contain myself longer, I asked my wife abruptly:

"Why didn't you tell me that Lieutenant Mathurin was at Mme. Berrin's last evening?"

"Louise suddenly gave me a flaming look, and said in a nettled tone:

"Really, you seem determined to be jealous! What cause have I ever given you to be suspicious of me?"

"Her voice was choked with tears. I was ashamed of myself. She pouted for at least an hour, and I did not dare to speak to her. I sat in my private room writing, to appease myself, when the door opened and she came in and asked me with freakish tenderness:

"How you much to do? Do you think of remaining at home this evening?"

"And you—do you wish to go anywhere?" I queried.

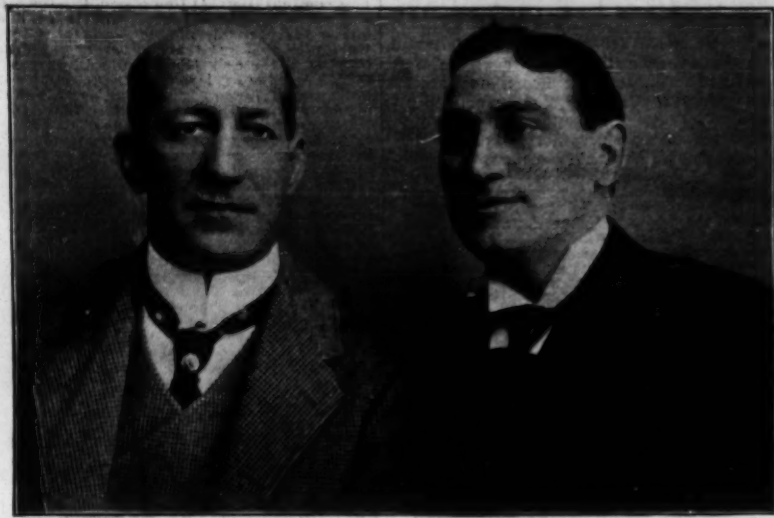
"I had really nothing in particular in my mind; I only thought we might go to the Mellots, where there is a card party this evening."

"If you wish we will go there," was my answer.

"Louise came nearer and laid her hand on my head.

"How I am no longer angry at you," she said,

—Roster of the Goodwin Gardner Co.: Jack Goodwin, Edwin Gardner, Dan Goodwin, Michael Dougherty, Ed Bailey, C. Ceel, Master Eddie Gardner, Alda Greenfield, Emma Wallace, Madeline Gleason and Inez Leonard.



FRANK T. WARD.

JOHN P. CURRAN.

For thirteen years the team name of Ward and Curran has been a byword with theatrical managers. This duo joined forces in 1887 with Thatcher, Primrose & West's Minstrels. They were at the time members of the original Clipper Quartette, consisting of Ward, Hart, Curran and Oakland. Mr. Ward is the pioneer of comedy quartettes, having organized the Clipper Quartette in 1878. When Ward and Curran joined hands they played with the famous Lottie Collins Co., and ever since have achieved pronounced success in vaudeville. They were also featured of Primrose & West's Minstrels, "A Straight Tip" Co., Harlow & Wilson's Minstrels, "The Dazzler" Co. and Hyde & Behman's companies. Mr. Ward is an original and quaint comedian, while Mr. Curran possesses a pleasing and sympathetic tenor voice. This team has been in active engagements during the past dozen seasons.

—Charles E. Evans, proprietor of the Herald Square Theatre, has decided to return to the stage after an absence of three years, his last appearance having been in a revival of "A Part of the Match." It is Mr. Evans' intention to appear in a company which will be organized to tour with "Naughty Anthony," presenting himself in the title role, now being played by Frank Worthington at the Herald Square Theatre. David Belasco said last week that he had sold to Mr. Evans a half interest in the road rights of "Naughty Anthony" for \$20,000. It has also been definitely decided that the comedy is to continue at the Herald Square Theatre for the remainder of the season. Mr. Evans regards the new comedy as the most available material for affording him a role adapted to his particular line of work that has been produced since he made his appearance in the Hoyt farce.

—Lorna Doone is to be dramatized and will be produced by Charles Frohman next season, with Annie Russell in the leading role. Just before he left England last summer Mr. Frohman secured from R. D. Blackmore, novelist, who has just died, the right to present his famous story on the stage. Louis Parker is already at work on the play.

—The stage property of the late Alexander Salvini, originally worth over \$50,000, was sold at Columbia, O., Jan. 22, by the administrator for \$1,750 to George Wahlmstr. connected with a local scenic studio.

Notes from Charles Leyburne's Bon Ton Stock Co., Mr. Leyburne, who eight weeks ago met with a serious accident to his knee cap while playing Lazarus in our production of "The Black Flag," has sufficiently recovered to resume his duties with the company. "My Maryland" has been added to the repertoire. The Jeffries-Sharkey fight pictures score heavily at every performance. Our opening at York, Pa., was one of the largest in the history of the house, there being 1,500 paid admissions on Monday night. The company now numbers twenty-three people, with a weekly average of fifteen Clippings.

—Marie Aukwrit and T. K. Hoffman joined the T. C. Rockwell Dramatic Co. at Berlin, N. H., for the rest of the season.

—Chas. Hoeft writes: "I will retire Jan. 30, after three and one-half years of successful management of the Menkato, Minn. Theatre. After the performance of 'Mary Stuart,' 20, I was presented with a solid silver shaving set by the attaches of the theatre."

—E. E. Carter joined Bailey's "U. T. O." Co. at Peru, Ind., to play clarinet and first violin. Arthur A. Whitton is to deny the statement that he was with Bailey's Carmen Gail Girls. Although he signed with them, he did not go out. He is filling dates around New York State.

Notes from the Myrtle Vinton Co.: We opened the new Opera House at Sisseton and Brown's Valley, Minn., to a big business. We closed the company for ten days Jan. 1, to strengthen some weak places in the show, and opened again 15 with a fine stage show, and added an orchestra of six pieces. We have a new set of scenery and are playing new territory, to an excellent business. P. A. Phelps and wife closed at Brown's Valley. Roster: H. P. Bulmer and Myrtle Vinton, proprietors; E. P. Lucas, stage manager; Prof. Frank Daniels, leader of orchestra; Prof. Elmer Cox, musical director; Dan R. Franks, advance representative; Horace Herbert, Herbert, Lindholm, Lew We tern, Ted Lawrence, Irma Clifford and Edith Oglesby. Myrtle Vinton, the star, is making a great hit in her new specialties as well as dramatic work. Prospects are fine ahead for a long, profitable season.

—Mrs. Flora M. Blaney, wife of Charles E. Blaney, has begun an action for absolute divorce in the Supreme Court of this city.

—Charles F. Dittmar, of Jersey City, who has copyrighted and produced a play called "Hearts are Trumps," has notified Charles Frohman that he will apply to the courts for an injunction to restrain the presentation of the Broadway Lane melodrama of the same title at the Garden Theatre next month.

—Mary Hampton, the actress, has resigned from the Frawley Company and will soon leave San Francisco, Cal., for New York.

—Charles Frohman will make his first venture as a manager of comic opera next season. He has purchased from D'Oyly Carte, the English manager, the American rights to "The Rose of Persia, or The Story Teller and the Slave," an opera, by Basil Hood and Sir Arthur Sullivan, which was first produced at the Savoy Theatre, in London, last November. The scenic models for the production arrived in New York last week. The same authors have signed a contract with D'Oyly Carte to write another opera, and it is understood that Mr. Frohman will have the refusal of it for this country.

—Klaw & Erlanger have engaged this company to support Ada Roban: Eugene Ormonde, George Clarke, White Whittlesey, Wilfred Clark, Charles Harbury, De Witt C. Jennings, Foster Lardner, George Warnock, N. S. Lewis, John Taylor, R. F. Russell, R. S. Pigott, T. Hadaway, Clement Hopkins, Mabel Rochester, Louise Draper, Margaret Owen, Marion Stewart, Virginia Navars and Catherine Yeiser.

—"My Aunt from Vermont," it is now stated, opens its tour March 3.

—S. H. Friedlander writes: "Since its re-opening as a popular priced house last October the California Theatre, San Francisco, Cal., has broken all records. The audiences have been uniformly large and fashionable, and that the same state of affairs will continue to the end of the Dunne & Ryley engagement, when the best of the Hoyt plays will be produced, is a foregone conclusion."

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FRANK QUINN PUBLISHING CO., Limited.

Vaudeville & Minstrel

NOTES FROM THE UTOPIANS.—Manager Dinkins' Utopians is still in the East, and doing a very large business every where, which goes to prove that the people want a modern show nowadays. The first part and burlesque are screams of laughter, and the olio, includes Barton and Ashby, the three Gardeners, the three Lane Sisters, Jas. C. Flynn and Lida Dexter, Clara Adams, and Williams and Imms. Edgar Selden is manager. M. Moses, in advance; Jas. C. Flynn, stage manager; Jack Stanford, musical director, and Chas. Butler, stage carpenter. Recent acquisitions to the company are Madeline de Morais and William Williams. Manager Dinkins is collaborating with Geo. Totten Smith on his next season's burlesque for the Utopians, and it promises to be even funnier than his present one. The Vagabonds will be Manager Dinkins' new burlesque attraction next season. He has engaged Jess Burns to look after the management of same, and is now negotiating with Lillian Washburn to do leading boy and her specialty in the olio. The Vagabonds will carry eighteen women and ten men. The scenery and costumes will be the best; the time is rapidly filling. Manager Dinkins will make a flying trip to Europe in June, to look after some novelties for both of his burlesque attractions.

Kozo OKANE, manager of a Japanese troupe of acrobats, pleaded guilty in the Special Sessions, this city, Jan. 23 to permitting six children under 15 years of age, who are in his troupe, to give public performances, and to having taught and prepared them for the stage. He was fined \$25 on each charge. The fine was small in consideration of the fact that Okane promised to send the children back to Japan.

Georgy FAYDE, the daughter of the late Jenny Hill, who was up to a few years ago, one of the most popular London music hall singers, has been engaged for Koster & Bial's Music Hall, and will be heard there within a few weeks.

HARRY HELMS writes: "I am giving my magic entertainments in the larger towns through Illinois, to good success. My entertainment consists of high class magic, spiritualistic effects, illusions, refined vaudeville acts and farce comedy. The company makes three nights and one week stands, at popular prices. Business is good."

JAMES E. SULLIVAN, of Sullivan and Keeler, with Flynn's Big Sensation Co., is laying off this week because of a severe cold. He will resume work next week, at the Unique Theatre, Brooklyn, N. Y.

THE DE ELMART TRIO are still with Cuihane, Chase & Weston's Minstrels, closing the show with their comic acrobatic act, and winning new triumphs.

PAT AND FANNY KELLY have closed a very successful engagement of twenty-two weeks in San Francisco, Cal., and are now on the Savoy circuit, R. C., for ten weeks.

JOE A. BROWN, German dialect comedian, has joined hands with Dolly Gordon, and they are doing a comedy sketch.

MANNIE FORRESTER, principal bareback rider, after a forty weeks' engagement with Orrin Bros. Circus, in Mexico, has returned to her home in Philadelphia, Pa.

THE WILSON BROS. (James and Frank), of the Al. Reeves Big Co., have got new scenery for their specialty, which is a big success with the show.

CASTLETT and HALL have joined Clark Bros. Show for the remainder of the season. At the conclusion of their engagement they will play a return date at Pastor's Theatre, New York.

MILLIE DE LEON, late of Harry Williams' Imperial Burlesques, joined Harry Morris' Twentieth Century Mads at the Standard Theatre, St. Louis, Mo., last week.

MICHAELSON BROTHERS were in last week's bill at the New Gilmour Theatre, Springfield, Mass., and are booked to April 1.

HARRY EDSON and his educated dog, Doc, sailed for England last week, where they are under engagement to open in London Feb. 5, to play a series of music halls.

CARRIE SCOTT was the feature of the vaudeville programme given by the Foot Guards, of New Haven, Ct., at their annual fair last week. She was assisted, as usual, by Little Monk, and reports a pronounced success.

SEYMOUR and DUFREY were in the bill last week at the Grand Opera House, Philadelphia, Pa., and joined Joseph Hart's Specialty Company Jan. 29 for a special engagement of three weeks.

JAMES J. ARMSTRONG is the second reliable report to THE CLIPPER the dishonest practices of a one-legged individual claiming to be a son of the late Dick Fitzgerald. He makes a practice of borrowing money, running up our bills and imposing on hotel keepers and the profession generally. He has been operating in New England lately and is a good party to let serve evil alone.

TONY PASTOR continues the following: "There has recently been formed in London, Eng., an association of American performers with the object of securing and maintaining a place of burial for such American actors as may die in England. R. G. Knowles, the popular comedian, has been chosen instrumental in founding this association. A plot has been secured and will be marked by an appropriate monument, on which will be engraved the names of those who find their last resting place in the plot. The first interment was the remains of Frank Sheppard, late of Wood and Shepard, musical comedians, who recently died in London. This praiseworthy undertaking reflects much credit on those having it in charge."

BARRY and HENNESSY and the Floyd Sisters are at Shea's Music Hall, this city, this week.

HANK RIEL appeared last week at the Howard Theatre, Boston, Mass., and was re-engaged for a return date in March. She was presented with some very fine floral tributes and a handsome diamond ring. She has been engaged for the rest of the season to play the leading part with the Crane Bros.' Grasshopper Burlesques and to do her specialty.

DELMA FORRESTER, late of Vion's Majestic Burlesques, has joined hands with Walter Stetson, and they are now rehearsing a new act written especially for them. They will play vaudeville dates the rest of the present season.

WEST and WILLIAMS have just finished playing the Proctor and Keith circuits.

HATTIE STEWART and Tom Gillen were in the bill at the Grand Opera House, Philadelphia, Pa., last week, and opened Jan. 29 at Star Opera House, for a week, for this week. They report that their athletic and boxing specialty has been uncommonly well received this season. Miss Stewart working in long dresses, and Mr. Gillen in a dress suit. Their time is rapidly filling and they are enjoying the most prosperous season in their career.

WENNER & FIELDS have entered into a contract by which a theatre in Chicago, probably the Columbia, will be opened under the management of Dunn & Ryle, and will be called Weber & Fields' Music Hall. All the burlesques produced at the New York house will be repeated in Chicago by a stock company. The new house will be opened Oct. 1, with "Whirl-i-Gig" and "Barbara Fidgety."

JOSEPH DOYLE and MOLLIE GRANGER have been re-engaged to play a second week at the New Harmonia Theatre, Minneapolis, Minn.

DOWNEY and WILLARD opened on the Kohl-Casale circuit Jan. 22, at the Olympic Theatre, Chicago, Ill.

PROF. JESSE ROE not wishing to conduct or interfere with any one by the name of Rowe, will hereafter be known as Jesse R. Burden.

THE SIX SENEZES, now playing at Koster & Bial's, will play the leading part with the Crane Bros.' Grasshopper Burlesques at Philadelphia Feb. 3.

MONCRIEF and MEREDITH write: "We are at home, resting on the farm for a few weeks, en route East from Telluride, Col., where we played and managed the gold belt theatres for sixteen weeks."

W. H. WEST writes: "I arrived at West Baden Springs, Ind., last night, Jan. 23, feeling much improved. Thanks to the wonderful virtues of the waters here I expect to be fully restored to my usual good health, and shall join my company at Louisville, Ky., Jan. 31. You will kindly give this space in your valuable paper, so the public may know I shall be in connection with my company, and oblige."

THE TWO HEWITTS write: "We opened with Frank Radick's 'Black Crook' Co. in Denver, Col., and have signed for the rest of the season, to do our revolving globe act, and (Fred Hewitt) to act as treasurer."

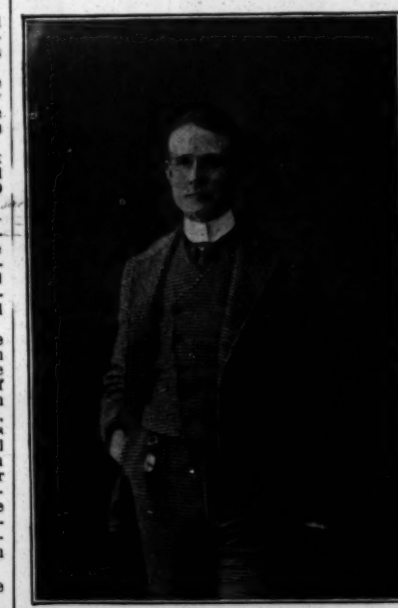


TOM LEWIS AND SAM J. RYAN

Are two clever comedians, and ever since they joined in partnership, a few weeks ago, their services have been in big demand. They have filled several special engagements at leading houses in New York and Brooklyn. Both men are well known for their individual work and with other partners, and their joint efforts should result in desirable comedy.

Tom Lewis made his first appearance at the Theatre Comique, Providence, R. I., with James Pell, under the firm name of Pell and Lewis. After playing all the leading variety theatres of the East they joined Charles and Lillie Wilkerson's "Uncle Tom's Cabin" company. Their next engagements were with E. S. Washburn's "Lam Sensation, Wat-on Ellis and Kernell, Josh Hart's company, from the Howard Atheneum, Boston; the Comedy Four and Alex. Zaufreita's company. After Pell's death Lewis joined E. E. Rice and Henry D. Dey's company. The next season he was with Hyde's Specialty company. He next entered the ranks of "White faced comedians" with Donnelly and Girard. He has been identified as principal comedian with the following high class attractions: Haven and Fuller company, from Rome and West's (three seasons), Haverly's Mastodons (six months), Haverly's Casino, Chicago, Ill.; W. S. Cleveland's, George Wilson's, M. B. Leavitt's Gleaners and Harry Bloodgood's Minstrels. He was part owner of Pell, Lewis, Wambold & Ray's company; principal comedian two years with the American Four (Pettigrew, Gale, Lewis and Welch), and stock comedian at John D. Hopkins' Theatre Comique, Providence, R. I.

Sam J. Ryan was born in New York City. He started his theatrical career in October, 1882 forming a partnership with James K. Gibson. The firm was known as Gibson and Ryan. They played "Maldoon's Picnic" through the East and Canada; then joining Joseph J. Sullivan's "Maloney," Raffle, season of 1885-86, they made a tour of the country in "Irish Aristocracy." Mr. Ryan joined Harry Kernell for the season of 1887. He next played with George S. Kolgate, in "Over the Garden Wall" and "Baron Rudolph" playing Bridget and the Burglar. Mr. Ryan's record after that runs as follows: One season with M. B. Leavitt's "Spider and the Fly," one season with Edward E. Rice's "World's Fair," two seasons with Mark Murphy, in "O'Dowd's Neighbors," one season starting with Lottie Gilson, in "Our Irish Visitors," one season starting with Hugh Fay, in "Irish Aristocracy," one season starting with Barney Fagan, in "Paradise Alley," one season with J. Wesley Rosenquest's "Duffy's Blunders," one season starting with Barney Ferguson, in "McCarthy's Mishaps," Last season he was with Weber & Fields' "Pousse Cafe" and "Con Curers," in which he made a big hit.



FRANK F. FARRELL.

Character comedian, is with the J. C. Lewis "Si Plunkard" Co., and has been successful as an impersonator of the awkward country boy, Scrubby Simpkins. He has been doing white face roles but five years, previous to which he was a minstrel comedian. He began his professional career with Al. G. Field's Minstrels in 1886, remaining with that company five seasons, after which he went with the Gormans for three seasons. Mr. Lewis, noticing his work, induced him to forsake the minstrel business to create the part of Scrubby Simpkins in "Si Plunkard," which he did so successfully that it is now one of the prominent comedy parts in the piece. During the Summer months he plays the parks, doing his country boy specialty.

CANFIELD and CARLETON finished a tour of the Keith circuit last week, at Boston, Mass., and are in the bill at Shea's Garden Theatre, Buffalo, N. Y., this week. They are booked solid for eight weeks at Shea's, Toronto, Can., and Cleveland, O.; Hurlig & Seamon's Harlem Music Hall, this city; Brooklyn (N. Y.) Music Hall; Proctor's Theatre, Albany, N. Y.; Tony Pastor's, this city, and Poli's New Haven, Ct., with the remainder of their season being rapidly.

ETHEL LEARY, of the vaudeville team of Mr. and Mrs. Frank Leary, is lying at the point of death at her home in Dever, Col. Mr. Leary was called home by telegraph from Peoria, Ill., where he was playing, as his illness took an unexpected turn for the worse.

CROWLEY and FOWLEY report success in their new black face comedy dancing act. They play the Proctor circuit now.

B. F. KENNETH and MRS. SOPHIA ROBINSON, both members of the "Oodown 400" Co., were married Jan. 30, on the stage of the Aries Opera House, Boone, Ia.

THE VAN AUKENS, triple horizontal bar performers, having closed their season with the Joseph Hart Specialty Co., sail for Europe Jan. 30.

MOULIN ROGUE, Jacksonville, Fla., opened Jan. 22, with this roster: Trueheart, Dillon and Ward, Robinson and She don, De Ives Sisters, Vera Harvey, Georgie Tennetta, Hill and Edmunds, Gerlie Hines, Evelyn Karle, Nora Moran, Mattie Carleton. Fred Rider, manager; W. H. Trueheart, business manager; Prof. Wm. Meyer, musical director; John P. Burke, stage manager.

THE FOUR EARL SISTERS appeared at the Grand Opera House, Syracuse, N. Y., last week, doing their revolving aerial act. After the first performance they were put from the middle of the bill to close the show. They will play Scranton, Pa., week of Jan. 29, and open on the Kohl & Castle circuit Feb. 12.

BROOKS BROS. have finished the Proctor circuit and are this week at the Grand Opera House, Syracuse, N. Y.

WILLETT and THORNE report with success in "An Up Town Flat" at the following houses: M. Shea's, Buffalo, N. Y., and Toronto, Ont.; Columbia Theatre, Cincinnati, O.; J. H. Moore's, Detroit, Mich., and Rochester, N. Y., and the Grand Opera House, Syracuse, N. Y. Their time is now booked solid to the end of the season at the following houses, mostly return engagements: Bide & Behman's, Keith circuit, Proctor circuit, M. Shea's circuit, Empire Theatre, Cleveland; Tony Pastor's, two weeks, and P. F. Shea's circuit.

THE CONN FREDERICKS Trio of demon acrobats are meeting with great success at the Palace Theatre, London, Eng. They were engaged for four weeks, but owing to their success their engagement was extended to eight weeks.

THE SIMPSONS play Poli's, New Haven, Ct., week Jan. 29, with the Howard Atheneum, Boston, Mass., to follow.

PATRICK MURPHY and Blanche Andrews played the Buffalo (N. Y.) Club Jan. 24, also the Empire Theatre, and are booked up to April. They open at Tony Pastor's, this city, March 19, introducing, for the first time in New York City, their new one act comedy, "Wanted, a Husband," written expressly for them.

FRED BU-KIRK and Marie Howard play the Star Theatre, Hamilton, Can., week of Jan. 29.

THE HELSTONS write from Dunkirk, Ind., under date of Jan. 21, as follows: "We have received the sad news from England that our cousin, Alfred Giles, was killed on a train from London to London Bridge, where the collision took place. He was badly mangled, but lived until he reached Guy's Hospital, where he immediately expired. He was a brother to Jessie K. Giles (operatic singer), who toured America about four years ago playing Keith's, Pastor's and several other leading vaudeville houses."

ANGUSTA BOWLEY, of Hooley and Charles, presented her husband with a daughter at Napoleon, O., Jan. 23.

JAMES A. HENNESSY was in the bill at Wonderland, Buffalo, N. Y., last week, and plays Hamilton, Can., this week, with Toronto to follow.

ALFRED RICHARDSON plays this week in New York City. Feb. 5, New Grand, Washington, D. C.

SIM COLLINS, of Collins and Hardt, is sick in bed with the grip.

MCKAY and LAURENCE played Fenton's Garden week of Jan. 15, Lyceum Theatre, Niagara Falls, Jan. 22.

LEW PALMER is still closing the olio with the City Club Co., this making his third season with that show. He will sail for Paris, France, in June.

SHERMAN and RALLSTON are doing a new act with their number one burlesques.

ROWLEY and GAY play Columbia Music Hall, Utica, N. Y., week of Jan. 29, with Glen Falls, Fort Edward, Worcester, Mass., Boston and Fall River to follow.

MRS. HUGH MORRISON presented her husband with a daughter at Palestine, Tex., Jan. 23.

HITOM WARD and Annie Simlax are at the Washington Theatre, San Antonio, Tex.

HONNER BROS. have left Washburn's Minstrels and joined Diamond Bros.' Minstrels.

SIM REYNOLDS, of Elmore and Reynolds, was a CLIPPER caller Jan. 26. He was the recipient of a gold watch on Jan. 21, that being his birthday. It was presented by his partner and wife.

EDNA AGO is filling a three months' engagement at the Palace Theatre, London.

J. W. DAVIDSON has purchased a cottage at St. James, L. I., and will, at the close of his engagement with the Gema, retire there for the Summer.

H. B. BURTON, now with "Woman in the Case" Co., sails for Europe March 1, and opens at Robinson's Music Hall, Vienna, Austria, with the circus to follow.

BILLY BART, of Mills and Hart, of the City Sports Co., celebrated his thirty-third birthday at the Star Theatre, Cleveland, O., last week.

MURPHY and NOLAN have closed an engagement at Tony Pastor's and Poli's Theatres, and open at the Bijou Theatre, Richmond, Va., with the Proctor circuit. Minnie's One Hundred and Twenty-ninth Street Theatre, and a return date at Pastor's to follow. They will shortly present their one act comedy, entitled "The Mormon and the Saint," as adapted by Edith Wayne, Gladys Le Moine, Pearl Castiglione, Lillian Leroy, Madge Dorothy, Lottie Walton and Olive Bova. Special scenery and wardrobe are now in readiness.

TONY PEARL, late of Bhatt and Pearl, and Belle Austin have joined hands, and will present a sketch written for them by Loney Haskell.

FATMAN and LYONS and Dolly Fairman have closed with Louis K. Field's Watson Sisters Co.

JOSEPHINE HOWARD (Hewlett), of the Hewitts, is convalescing at their home, near Marlboro, Mass.

— Howard Tennant writes from Chelsea, Mass., Jan. 27: "After my illustrated singing act tonight, with the Jessie Harcourt Co., at the Academy of Music Chelsea, I was presented with a handsome gold watch by Boston and Chelsea friends."

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LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

GOLDEN GATE GLEANINGS.

"Peaceful Valley" and "Boccaccio" the New Stock Productions of the Week—Good Business Reported at the Various Houses—Macdonough Theatre, in Oakland, to Be Opened Under Management of San Francisco.

[Special dispatch to THE NEW YORK CLIPPER.]

SAN FRANCISCO, Jan. 30.—The James-Kidder-Hanford Co. began last night the last week of their engagement in "The Rivals," "Othello," "A Winter's Tale," "School for Scandal" and "Macbeth." Good business was done last week. Next attraction, the Bostonians.

CALIFORNIA THEATRE.—The Frawley Co. continue "In Paradise" for the current week. Big business continues here.

ALHAMBRA THEATRE.—"His Better Half" is the attraction for this week.

ALCAZAR THEATRE.—The stock presented "Peaceful Valley" last night, giving it a good production. TIVOLI, ORFÈRE HOUSE.—"The Idiot's Eye" began last night its third week, to continued large business. Last week's attendance was immense.

GRAND OPERA HOUSE.—"Boccaccio" was the bill given last night. Good business rules here. ORPHEUM THEATRE.—The new people this week are Irene Franklin, the Rivoli, the Hallways, Bruet and Revere, and S. Hike and his pickaninies.

CHUTES.—Bill for week of 20 includes: Sid Baxter, juggler; Blanche Le Claire, Roman rings; L. Underwood, gladiatorial acrobats; Robert Smith, and Company and performing bulldogs; Matt Keefe tenor; Major Mite, and new moving pictures.

NOTES.—Fred, business manager of the Alcazar Theatre, leaves here 31 for New York, for new plays and people. This stock season under management of Geo. Marx & Co. and Bill and L. Hall opens at the Macdonough Theatre, Oakland, 29, with "Too Much John-on." A first class stock company, and giving the latest play to be had at cheap prices, is to be the policy of the house.

The first Symphony Concert orchestra, led by Henry Holmes at the Grand Opera House last Thursday afternoon, was a great success. The next one will take place Feb. 1. These concerts are by subscription, headed by Mrs. P. H. Heston, and under the able management of Phil Hastings, local press agent. The first production of "The Idiot's Eye" is the greatest in the history of the house. Hundreds are turned away every night. Mile. Antoinette Trebell, the famous prima donna, who has just returned from an Australian tour, is concertizing in this city.

FROM OTHER POINTS

The Week's Beginning Affords Nothing in the Way of Novelties, But Large Houses Are Reported from All Directions.

[Special Dispatches to THE NEW YORK CLIPPER.]

MILWAUKEE, Jan. 30.—Despite the cold weather and the fact that the offerings were devoid of novelty the openings were in general very satisfactory. At the Davidson Herbert theatre and last Sunday in "The Mother and the Flame" received a most cordial and sincere greeting. The play appears to be as popular as it was last season.

At the Star Harry Morris, with his Twentieth Century Maids, turned people away after packing the house to the doors. The business was offered, and the play of "The Idiot's Eye" is the greatest in the history of the house. Hundreds are turned away every night.

Mile. Antoinette Trebell, the famous prima donna, who has just returned from an Australian tour, is concertizing in this city.

WASHINGTON, Jan. 30.—Alice Nielsen, in "The Singing Girl," opened at the National last night, to a crowded house. "The Girl in the Red Velvet" and "The Girl in the Red Velvet" opened at the Columbia, had a cordial reception. A Japanese play by a Japanese company was well received at the Lafayette Square Opera House.

"A Wise Guy" had a full crowd at the Academy of Music. "The Romance of Robert Burns," a pastoral of the present and drama of the days of long ago, by John Templeton. Copyrighted by John Templeton, New York, N. Y.

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"THE UNION SPRY," a sensational and scenic drama, in five acts, by Harry R. Spurling. Copyrighted by Harry Spurling, Marysville, Ohio.

Jefferson De Angelis and his company opened Monday at the Olympic, to fair attendance. The opera is "The Jolly Musketeer," and arouses much local interest from the fact that in it a well known actress and singer makes her first appearance on the stage since her marriage to St. Louis man several years ago. At Music Hall the Castle Squire Co. is playing "Mignon." The attendance was very good on the opening night, and a successful week is assured. At the Columbia, a bright and breezy vaudeville bill is headed by Ezra Kendall. The other features are all good, and business, as might be expected, is very satisfactory. At Hopkins the stock company is playing "The Power of the Press," and the work of the whole cast is excellent. The vaudeville bill comprises some good turns. The Grand has still another comedy, "A Trip to Chinatown," and the well known piece seems to retain its hold still. At the Columbia, the good business is being done by "Devil's Island," founded on the Dreyfus case. It wins the galleries at the start. The Standard has Rice & Burton's "Big Gaities Co." Business opened well with them.

CHICAGO, Jan. 30.—Bitter cold weather had some effect on the houses at the opening of the week, but fair to good business was generally done despite this. Mr. and Mrs. Kendal had good houses at "Pony" and "The Idiot's Eye." "Hopkins" turned them away with "The County Fair" and vaudeville. Many Germans welcomed Adolph Philipp to the Lyric, in "El Nino Your Brother." Julia Arthur, in "More Than Queen," still fills the house. "Vadis" at the Vicksburg, held over, to big business. The Castle Square Opera Co. put on "Der Freischutz," with good success, at the Studebaker. "Wicked London," at the Academy; "Just Before Dawn," at the Bijou, and Isham's Octoroons, at the Alhambra. The vaudeville bill at the Alhambra, headed by usual crowd. Adelaide Hermann heading the Olympic bill, the Nelson Family the Olympic, and Pat Kelly at the Haymarket. The Gilded World Burlesques opened for fair business at Trocadero, and the Parisian Widows held over at Sam T. Jack's.

CINCINNATI, Jan. 30.—A cold wave of decidedly arctic characteristics seemed to drive people to the play houses. Instead of affecting the Sunday openings the frigid spell was attended with an epidemic of S. R. O. signs. The Pike Theatre, at 1001 Broadway, opened with "The Idiot's Eye," and Monday night, to big business. The Pike Theatre, at 1001 Broadway, opened with "The Idiot's Eye," and Monday night, to big business. The Pike Theatre, at 1001 Broadway, opened with "The Idiot's Eye," and Monday night, to big business.

PHILADELPHIA, Jan. 30.—There was generally good attendance at all our theatres, but nothing more. Continued attractions held interest well. "The Girl in the Red Velvet" at the Broad, "The Idiot's Eye" at the Opera House, and "The Idiot's Eye" at the Chestnut had excellent attendance. At the Chestnut Mack delighted a large number of admirers with "The Last of the Mohicans" at the Walnut. Hermann's clever entertainment pleased a good number at the Park. At the National "The King of Kings" entirely filled the house. The stock houses presented, as usual, crowded appearances. "The Man from the West" at the Forepaugh's and "The Three Guardsmen" at the Grand were well played. A knight's had splendid attendance all day. A knight's had splendid attendance all day. A knight's had splendid attendance all day.

KANSAS CITY, Jan. 30.—Blanche Walsh and Melbourne McDowell opened at the Coates last night, presenting "Gismonda," to a large and fashionable audience. Blanche Walsh was given an ovation for her fine performance and dramatic talent after every act. At the Grand Sunday matinee good houses saw Rose Coghlan, in "The White Heather." The star production and company, including John T. Sullivan, scored a hit. The night house was large. Two good houses saw the new bill at the Grand Theatre, and "The Girl in the Red Velvet" and "The Girl in the Red Velvet" opened at the Boston Museum. Both pieces drew big houses.

Wm. H. Crane opened a two weeks' engagement at the Hollis Street Theatre in "A Rich Man's Son." "The Little Nell and the Marchioness" ended up its second week at the Tremont. "The Parish Priest" had a good following at the Park. "The Gunner's Mate" opened at the Grand Opera House, and "The Bell of Haste" at the Castle Square. Good business at the vaudeville houses.

WASHINGTON, Jan. 30.—Alice Nielsen, in "The Singing Girl," opened at the National last night, to a crowded house. "The Girl in the Red Velvet" and "The Girl in the Red Velvet" opened at the Columbia, had a cordial reception. A Japanese play by a Japanese company was well received at the Lafayette Square Opera House. "A Wise Guy" had a full crowd at the Academy of Music. "The Romance of Robert Burns," a pastoral of the present and drama of the days of long ago, by John Templeton. Copyrighted by John Templeton, New York, N. Y.

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On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

Adams, Maude—N. Y. City Jan. 29-Feb. 3. Anderson Theatre—Orilla, Ont., Jan. 29-Feb. 3. Arthur, Julia—Chicago, Ill., Jan. 29-Feb. 3. St. Paul, Minn., 4-10.

Alken Stock—Red Key, Ind., Jan. 29-Feb. 3. Aubrey Dramatic Stock—Lynchburg, Va., Jan. 29-Feb. 3. Davenport, Va., 4-10.

Akersham, Urie—Bridgeport, Ct., Jan. 31, Danbury Feb. 1. Torrington, 2. Winsted, 3. Lynn, Mass., 4-7. Pawtucket, R. I., 8-10.

Allen, Viola—Brooklyn, N. Y., Jan. 29-Feb. 3. Buffalo, 5-10. Albany Stock—Norfolk, Va., Jan. 30-Feb. 3. Alva Stock—Ashtabula, O., Feb. 1-3, Connecticut 4-7, Greenville 5-10.

"Adventure of Lady Ursula"—Decatur, Ill., Jan. 31, Jacksonville Feb. 1, Springfield 2, Peoria 3. "Annals of the Theatre"—New York City Jan. 29-Feb. 3. New Castle 3, Youngstown, O., 4, Greenville 6, Warren 7, Canton, O., 8.

"Aunt Joseph"—Sherman, Tex., Jan. 31. "Aunt Joseph"—Toronto, Can., Jan. 29-Feb. 3. Hamilton 5, "Air Ship"—Hannibal, Mo., Jan. 31, Madison, Ia., Feb. 1, Burlington 2, Monmouth, Ill., 3, Peoria 4, Bloomington 5, Champaign 7, Decatur 8, Terre Haute, Ind., 9, Vincennes 10.

"At Piney Ridge"—Brooklyn, N. Y., Jan. 29-Feb. 10. "At Piney Ridge"—Louis, Mo., Jan. 29-Feb. 3. "At Piney Ridge"—Salt Lake, Utah, Feb. 1, 2, Denver 3, 4, 5, 6, 7, 8, 9, 10.

"At Piney Ridge"—New York City Jan. 29-Feb. 3. Bennett-Monroe, A.—Wilmingon, Del., Jan. 29-Feb. 3. Shomokin, Pa., 4-10.

Bon Ton Stock—Pittsford, Pa., Jan. 29-Feb. 3. Williamsport 5-10. Bon Ton Stock—Omaha, Neb., Jan. 31, Sioux City, Ia., Feb. 1, Sioux Falls, S. D., 2, Mankato, Minn., 3, Owatonna 4, Faribault 6, La Crosse, Wis., 7, Wausau 8, Ryeo, Alice—Pittsford, Pa., Jan. 29-Feb. 3. Burriel Comedy—New Adams, Mass., Jan. 29-Feb. 3. The 5-10.

"Bunch of Keys"—New Castle, Pa., Jan. 31. "Breezy Time"—Western—Sycamore, Ill., Jan. 31, Rock Falls Feb. 1, Tipton, Ia., 2, Muscatine 3, M. Fabalton 5, "Bunch of Keys"—New York City Jan. 29-Feb. 3. "Because She Loved Him So"—Western—Watertown, N. Y., Jan. 31, Oswego Feb. 1, Rochester 2, 3, Baltimore 4, 5, 6, 7, 8, 9, 10.

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richs: Fritz Kohner, Herr Mühlmann; David, Herr Breuer; Kurtz Voss/essing, Sig. Vanni; Balhausz Zora, M. Queyl; Augustin Moses, Sig. Maestri; Ulrich Esslinger, S. g. Bertinelli; Konrad Nachrager, Sig. Ro-In; Herman Ortel, M. Meunier; Hans Foltz, Sig. Oeranus; Night Watchman, Lempiere Pringle; Hans Schwarz, Herr Weber; Walter von Stolz, M. Dipoli. A double bill was presented, 26, including Donizetti's "Don Pasquale" and "Cavalleria Rusticana." Mms. S-mbrich, Sig. Scotli, Pin-Cori and M. Salliganc, were heard in the first number, and Mascagni's music was rendered by Mme. Calve, Mile. Bauermeister, Mme. Vastoli, Herr Dippel and Sig. Campanari. At the matinee, 27, "Tannhauser" was the offering, and the occasion marked the return to the stage of Fraulein Terkina, who had been forced by throat trouble to take a long rest. The work was thus cast: Elizabeth, Fraulein Terkina; Ein Hirt, Mile. Olitzka; Venus, Mme. Nordica; Tannhauser, Hans Dvck; Wolfram, Herr Bertram; Walther, Jacques Bars; Heinrich, M. Queyl; Biterolf, Herr Mühlmann; Roloimar, M. Meunier; Herman L. M. Piaccon. "Faust" was given evening of that date, with Emma Eimes, Herr Dippel, Mme. Mantelli, Lempiere Pringle and M. Ocellier, a newcomer, in the cast.

Review and Comment.—There was no lack of novelty last week, in spite of the fact that the most important event scheduled was postponed. Two attractions were seen for the first time upon any stage, an old favorite returned from a lengthy and triumphant visit abroad, and a new lyric drama had its first New York presentation. There was good attendance throughout the week at all places of amusement, and patronage was well divided between the dramatic and vaudeville houses. Felix Schweighofer again appeared in "F. Kulleri" on Jan. 22, and upon the following evening his engagement ended with his benefit performance.

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Top-ka—At the Crawford Opera House (O. T. Crawford local manager) William and Walker, 10, "The Policy Players," billed the house. J. J. De Pachmann picked the house 18. Paul Gilmore, in "The Dawn of Freedom," drew a poor house 10. "Too Much Money" did a good business afternoon. A night of 20. Coming: "Who Is Who?" 24. "The Strain in the Air," 26. "The Real Widows' Brown," 27. "Darkest Russia," 28. Tim Murphy 30. "Zaza," 31. "The Great Northeast" Feb. 2. Black Path 3. "Why Smith Left Home" 6. "What Happened to Jones?" 7. Columbia Stock Co. 8-10. "The Grand" 11-12.

GRAND (J. L. King, manager)—The Manhattan Stock Co. closed a success-ful week 20. Coming Otis Skinner, in "The Liars," 5.

Millwaukee.—The week just closed marked the first cold snap of the season, and although there was a dearth of novelties at the various houses, the attendance remained steady throughout the week. Manager Edwin Thanhauser, of the Academy, is now making great preparations to accommodate more than 1000 persons. The house has been accommodated at that house in any one week since it was built. "The Merchant of Venice" will be put on after very careful preparation by Fredrick Paulding, and great things are anticipated by the management. "The Merchant of Venice" has already reached such proportions that it is difficult matter to secure a good seat for any one of the ten performances. "The Idler" was presented by the Thanhauser players the past week, to big

DENVER—At the Tabor Grand Opera House (Peter McCourt, manager), Murray and Mack "Finnigan's Ball," opened for a week's engagement Sunday, Jan. 21. The house was packed. Week of 28 comes "Who is Who?"

BROADWAY THEATRE (Peter McCourt, manager)—This intimate and cozy company, including some Goodstock, presenting "The Liars," opened for week at this house 22, to a large audience. The advance sale of seats is large. Week of 28 comes Blanche Walsh and Melbourne McDown.

DENVER THEATRE (Frank Rosack, manager)—This big house, with a large orchestra, with Sunday matinee, 21, to a large and appreciative audience.

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Minneapolis—At the Metropolitan Opera House (L. M. Scott, manager), "Little Pin" is due to sing the nights and Weekender matinee Jan. 29, and followed 1 by "Hearts of Oak" for the same length of time. "Brown's in Town" was greeted by good sized audiences Jan. 22-24, and "Because Sils Loved Him So" was equally fortunate the rest of the week giving a series of sold-out performances. **BIG ORCHESTRA HOUSE** (Dora L. Hays, resident manager)—"Yon Yon-on" which has always been a great favorite here, where there are many Scandinavians, came 28 for the week. Fulgora's A Star Speciey Co. comes Feb. 4. Under the R.

Charleston.—At Owens' Academy of Music (Will T. Krogh, manager) "Slide-Tracked" failed to please a fair house Jan. 22. International Operatic Co., 24, drew a good house at advanced prices. James Young did good business 26, 27. Primrose & Dockstader's Minstrels came 30, Stuart Robson Feb. 1.

Cheyenne—At the Cheyenne Opera House the bookings are: "Uncle Tom's Cabin" Jan. 29, and Otis Skinner Feb. 3; Freeman & Bartlett's masopone 5, 6, and "Human Hearts" 8.

Portland.—At the Marquam Grand (Calvin Hellig, manager) the James Neill Co. played to a business week of Jan. 15. The plays presented were: "A Bachelor's Romance," "A Gilded Fool," "Amy Roberts," "Lord Cummeys," "Captain's Wife" and "Captain Letterblair." "London Life" commences 24, 26, "Sowing the Wind" 26, 27, the Bostonian week of 22.

Three acts and six scenes, written by Louis Harrison and George V. Hobart, with music by A. B. Slesane and Reginald de Koven, and ballets by Carl Marwig, was given its first production on Jan. 23, in the presence of an audience that overhauled the waiting accommodations of the house early in the evening, and later on placed even standing room at a premium. The play early developed points of cleavages, and the standard of excellence which it had established in the first act, was maintained until the end, which was a good four hours after the moving from the starting point, and which was reached only after the entertainment had run the gamut of operetta, extravaganza, burlesque, ballet and straight variety, a series of features sufficiently varied to give the spectators no opportunity of flagging at top notch. The work was a simple plot, which wended its way leisurely through the work, and most obligingly consented to stop altogether at frequent intervals while side features claimed notice. The story tells of Cleopatra's memory coming again into the present stage of events, and being thoroughly revived, but minus her heart, which she learns has been carried about from place to place in a Chinaman's grip sack. Her career of love conquests takes up its course again, and modern day Antony's are many, but she is left alone at the end of the play, and the department is not for her until her missing circulation department is again properly re-established, and accordingly she and her suitors follow the heart through America to Tokio, where it is finally recovered. What her wife-sues on her quest for her heart, she has no more to do with, and a comfortable and logical padding to the play, and whisks her and her followers into a bewildering series of events. The opening night audience, which followed Cleopatra's novel chase across continents with avidity, were particularly charmed by the fact that the heart was never lost, and they attempted to select any one feature and place it upon the pinnacle of approval was in this entertainment a difficult one, these ballets appeared to have been accorded that distinction. "The Cherry Blossom Ballet" was a marvel of graceful evolutions and delicate coloring, and the stage set in the second act, and the scene was a beautiful one, and the intricate figures with a precision and grace which proved that the time gained by the repeated postponements of the piece had been turned to good account. "The Fairy's Revolt" was another ballet of rare beauty, and the stage set in the second act, and the scene was a beautiful one, and the intricate figures with a precision and grace which proved that the time gained by the repeated postponements of the piece had been turned to good account. "The Fairy's Revolt" was another ballet of rare beauty, and the stage set in the second act, and the scene was a beautiful one, and the intricate figures with a precision and grace which proved that the time gained by the repeated postponements of the piece had been turned to good account.

pleasingly affected with the contagion. Fay Templeton clearly having a most pronounced case of cleverness, and easily winning the most popular of the audience, it is not surprising that she was queen of Egypt, and her magnetism established her at once in the audience's good graces. But it was not until her specialty that her real opportunity came, and then her artistic work carried every thing before it, and received the most enthusiastic approval. Her specialty was emphatically an ovation. Her imitation of Fougere was the nearest mimicry brought to light in many a day, and was given without a trace of coarseness or suggestive-ness. Orla Harlan was amusing in his impersonation of a French aristocrat, while Joe Ott was a Mormon who was willing to leave his many happy homes for Cleopatra's sweet sea, was dro' and at all times entertaining. Joseph Sparks made a belligerent and funny Irishman and Nick Long and Leland Cotton, in a series of sketches, were very funny. The comedy was emphatically primitted to withdraw. Alice Judson played the role of prima donna, and was vocally a decided success, while Josie Sadler and Christine Blessing were pleasingly cast, and the one regret was that they did not have a chance to sing. Gould played a decidedly good account of himself, both as a conductor and a busconnet. The entire production was staged and produced under Max Freeman's careful and experienced supervision, and the result was a very creditable affair. The cast consisted of: Host and Miss F. Dodge painted some scenery which was a revelation. The cast: Cleopatra, Fay Templeton; Calcium Lightwawe, Or Harlan; Dynamite de la Cognac, Ignacio Marinetti; Stars Lake, Joe Ott; Payday Dan, Joseph Sparks; Oberon, Albert W. Ryan; The Sultan, Charlie Bilkington; Edgar, Halstead; Coogan, W. Ham Goud; Pilsemer, Gilbert Gregory; Count Tabledotti, Nick Long; Lee High Hung, Charles Kirk; Svetto, James F. Lee; Touchy Tupp, Frank White; Henderson Carter, W. Ham Goud; Albert W. Ryan; Captain W. Ryan; Flapping Low, Polley; Stars and Captain Brezeczka, James Horan; Patti Cadenza, Alice Judson; Mother Barbara Bilkington, Anna Barcy; Gretchen, Josie Sadler; Keziah Pippin, Christine Blessing; Maudie Buelles Montrose, Daisy, and Edna; The Mormon wife, and Maud Francis, Rose Ziffe, Bettle Goudyear, Candice Jefferson, Alice Ackman, Helen Rullery, Nancy Sadler, Mary Kelson, Mildred Stoller, Gert Trade Mayo and Maud Galtver.

to promote its success and make the bill to be presented a notable one. The entertainment will commemorate Mr. Rice's twenty-fifth year as a New York manager. Owing to some unfortunate circumstances he was identified with recently and to honor their appreciation of his past service for them, the managers determined to glorify him the benefit.

WILLIAM A. BRADY's new production, "The Connors Children," in which Grace George, Joseph Barst and others are to appear at the Fifth Avenue Theatre, has been postponed because of the postponement is made to avoid conflicting with other new productions that have been announced.

JESSIE MILLWARD and Wm. Faverham are to be organizing a war benefit, to be given at the Empress Theatre on Friday afternoon, Feb. 9, and the proceeds will be used to purchase uniforms for the South African, and wounded and disabled soldiers of the South African, and the orphans and widows of the American soldiers who died during the recent war in Spain or in the Manila campaign.

Syracuse.—At Wieting Opera House (John Kerr, manager) Paderewski concert had good house Jan. 22. "The Girl from Maxim's" had fair house Jan. 23. "The Merry Widow" had fair house Jan. 24. Al C. Field's Minstrels did well 25. "Arizona" was well so, departing Feb. 1. Due: Henry Miller, in "The Way," 30-31.

two 30-foot middle, dressline room, 40 foot R.T. with a foot middle, cook tent 40 by 60. We will have twelve wagons, one ticket and one band wagons. Two carryall with thirty-two heads of horses, will carry the show over the road, and two-bill we one and one buggy, with a horse and a driver. The paper is all special, new and attractive. Edward Hopkins is boss wagon man, with fifteen assistants, and he is a hustler. Manager Dan Julian is on a trip but at present looking up some new stock for the coming season. Our complete roster will be given later on.

We acknowledge the receipt of handsome photographs from members of the Boston team, for which we extend thanks to Jacob C. Morse, baseball editor of *The Boston Herald*.

"The Four Juggling Johnsons," whose work with Indian clubs is nothing short of marvelous, brought the evening to a close. These Johnsons, the oldest of whom has hardly attained his majority, while the youngest of the lot looks about ten years of age, fill the stage with flying clubs, so brilliantly colored that they seem almost to live and dance. The dexterity with which they handle the clubs has never been approached, and the big offer made by the management of the show for the production of their equals, looks certainly not a bit like a forgone conclusion.

"The Rag Time Hymn."

BREEN-GEARY.

One of the most original Coon Songs ever published. A novelty in every sense, and a continuous mirth provoker.

"A Furnished Room To Let."

DALY and EDWARDS.

Here's something new. By the well known authors of "ALL I WANTS IS MY BLACK BABY BACK."

"She Was Happy 'Till She Met You."

ROSENFELD.

The immensely popular success is still in demand, and we have had to reprint the orchestration several times over.

"I Wonder Where She is Tonight."

DRESSER.

This, one of Dresser's greatest songs, will always be a standard favorite with audiences. It's a song you ought to have in your repertoire.

"Put de Rollers Under 'Em and Let 'Em Slide"

HUBBELL.

The novelty of Coon Songs. One of the most comical stories ever set to music. Ask Clarence Vance about it.

"All I Wants Is My Black Baby Back."

DALY and EDWARDS.

The immense popularity of this song, and the constant demand, prompts us to again mention it with our other good things.

"The Perjured Bride."

HELP.

Without a doubt the most original descriptive song ever published, by the author of "PLEASE, MR. CONDUCTOR, DON'T PUT ME OFF THE TRAIN," which is the strongest song for an illustrated act ever written out.

"Mandy Lee"

CHATTAWAY.

One of the very best story songs of the day—sung by many, we know, still this ad. would not be complete without it.

"Little Black Me"

CHATTAWAY.

Another by the same composer, his latest, and by far his greatest effort. The most touching story ever set to music.

"Look Out for the Hoodoo-doo-doo Man"

GEO. EVANS.

The latest by the "Honey Boy," and one of the best he ever wrote. Great for acts or to be sung with a chorus. A hit wherever sung, a song worth featuring.

"Chicken," "Luckiest Coon in Town."

COLE AND JOHNSON.

"Why Don't My Baby Write and Tell Me Why?"

The greatest writers of their race offer three new gems. Each one of these a winner. You've heard of these authors before. You know their past successes. These new ones beat them all.

"I Couldn't Stand to See My Baby Lose."

COBB and EDWARDS.

The greatest of all coon song successes, now being sung by the foremost singers in the business. A hit from the start.

"The Blue and the Gray."

By PAUL DRESSER.

A Mother's Gift to Her Country. The Hurricane Hit of the century. Dresser's Grandest song and his greatest hit. You will receive more encores singing this song than any song published today. TRY IT AND SEE.

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DRESSER.

Another of Dresser's great soul stirring song stories that Lottie Gilson is singing throughout the country to encore after encore. A grand story and a catchy melody.

"The Story of the Rose."

MACK.

Mack's matchless waltz song, receiving the applause of thousands at every performance.

"Just to See the Old Home Once Again."

JNO. H. FLYNN.

One of the best ballad successes published. A story of thrilling interest, set to a melody of exquisite quality.

"I Want to Go Tomorrow."**"I Love Nobody But You."**

Two of Low Sully's sparkling encore earners, always humorous in words and jingly in melody.

"We Came from the Same Old State."

DRESSER.

One of Dresser's "Boyhood Days" stories that appeal to every heart and waken pleasant memories almost forgotten.

"THERE'S WHERE MY HEART IS TONIGHT."

A Splendid Love Ballad.

DRESSER.

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An Exquisite Story Song.

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"WHY DON'T YOU WRITE A LETTER HOME?"

A Standard Favorite, and Justly So.

DAVIS-WINDOM.

"FOR LOVE OF YOU."

One of the greatest ballads ever written—its equal has yet to come.

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"THERE'LL NEVER BE A GIRL LIKE YOU."

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(THE HOUSE OF)

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Waldman's Opera House, Newark, N. J., week Aug. 26.	\$9,770 67
Waldman's Opera House, Newark (return), week Jan. 1.	4,785 32
Williams' Academy, Pittsburg, Pa., week Jan. 8.	4,444 82
Kernan's Monumental, Baltimore, Md., week Jan. 15.	3,421 32
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Total	\$31,136 30

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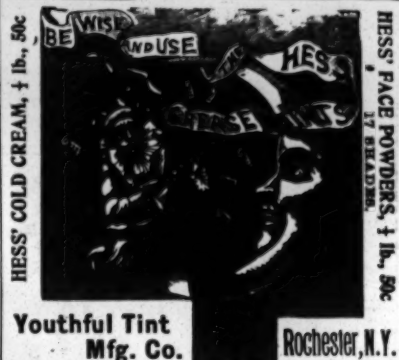
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Oct. 30. Buffalo..... New Wanderland
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Nov. 13. Detroit..... Sh. a's
Nov. 20. Rochester..... Sh. a's
Nov. 27. Phila..... Keith's
Dec. 4. New York..... Keith's
Dec. 11. Boston..... Keith's

Dec. 18. Providence..... Keith's
Dec. 25. Christmas Week..... At Home
Jan. 1. New Year's Week..... At Home
Jan. 8. Washington..... Bijou
Jan. 15. Open to Make..... St. Louis
Jan. 22. St. Louis..... Columbia
Jan. 29. Chicago..... Haymarket
Feb. 5. Chicago..... Chicago Op. House
Feb. 12. Chicago..... Chicago Op. House
Feb. 19. Buffalo..... Sh. a's
Feb. 26. Toronto..... Sh. a's
Mch. 5. Toronto..... Sh. a's
Mch. 12. Toronto..... Sh. a's
Mch. 19. Toronto..... Sh. a's
Mch. 26. New York..... Miner's 125th St.

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April 9.....
April 16. Washington..... Bijou
April 23.....
April 30. New York..... Keith's
May 7. Boston..... Keith's
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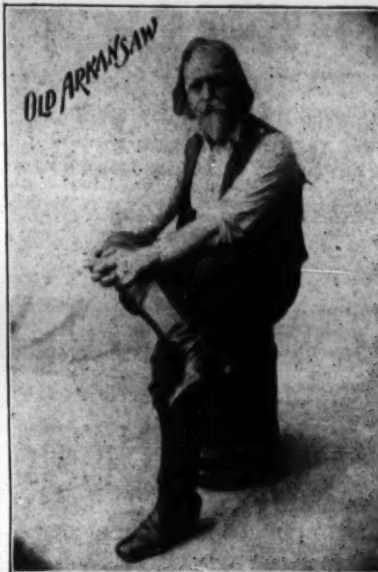
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